

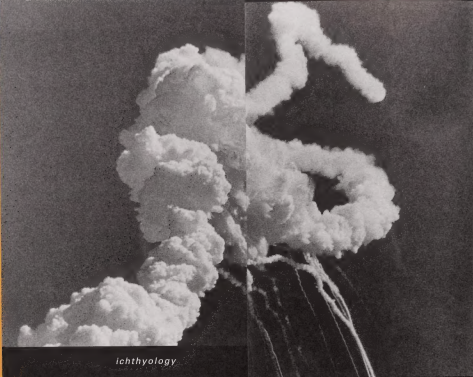
(interiors part 1)











### *Ichthyology*

*a coelacanth was found in the ocean,*

*between two fish the missing link.*

*awestruck, the finder wept to think*

*he was seeing the age-long broken*

*chain for the first time joined.*

*and all who stood around that fish*

*felt themselves at that moment vanish*

*in the maw of millions of years behind.*

*from man to lizard the descending scale*

*from lizard to deep in the slime,*

*beyond the reach of our devices,*

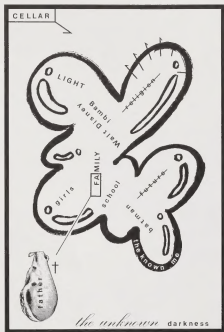
*knowing this we can disassemble*

*that the series upwards is the same*

*and so can sit with God at table.*



(interior page 11)



RENDERING: KYLE ANDERSON

(advertisement)

**1-900-454-REAL \$2.95/min. (over 18 only)**

**1-900-454-MEAL \$2.95/min. (over 18 only)**

**1-900-454-PEEL \$4.95/min. (over 18 only)**

**1-900-454-PEEL \$4.95/min. (over 18 only)**

ARTIST: MARGARET

## On Perception: The Discrepancy Between the Formation of an Image on the Retina and the Perception of That Image

Scientific exploration began with things most distant from us—the stars—and only much later moved inward, toward man himself. Even today few people recognize that the way the world looks to us is a remarkable achievement that calls for explanation. Few have gone beyond the knowledge that the eye functions like a camera and yields a "picture" on the retina. Our perception of a world of objects and events cannot be explained adequately by simply referring to processes within the eye or to the transmission of information into the brain about the retinal image. The usefulness of the analogy of the eye to a camera ends with the formation of that image; the problem of perception then begins. The mystery of perception is how we manage to transcend the inadequate, distortion-prone, ambiguous, two-dimensional images established on the retina and achieve the rich, constant, usually correct, three-dimensional representation of the world that we do. The illustrations also show some cases in which perception fails to achieve correct representation, namely, illusion. This article cannot possibly cover the entire subject of visual perception. Yet I hope you will share some of my fascination for the subject.

1. In the well-known illusion the lines forming the square tend to be perceived as bending away from the inducing lines that cross them.

2. This arrangement of lines appears to be a gradient if looked at from a distance.

3. This collection of symmetrically arranged dots is perceived as a completely random collection because the same of the dots are given another form. Our brain is unable to instantly "recognize" this hidden symmetry. The active circles refer to the total dots and are, as is the gray block, rotated ten degrees clockwise around the white centerpoint.

4. Residents of a rural world, we assume that light comes from above and use shading to determine shape. These circles are perceived as convex. Turn the page upside down and the patterns will be seen as concave circles.\*\*\*

5. Because if the convex circle on the right looks like an incomplete figure, the illusory contour formation forming the black rectangle is likely to occur. However, when the corner fragment is a familiar, complete figure, such as the gray cross above or the left, perception of an illusory contour figure is unlikely to occur spontaneously.\*

6. With your right eye closed, stare at the cross and slowly move the diagram closer to your eyes. The outline circle on the left will disappear when its focused image on your left retina covers the spot on the wall, called the blind spot because it has no photoreceptors. However, using data from adjacent receptors, the brain improvises, filling the void with the same black as the surrounding area.\*\*\*

7. These broken ring figures produce illusory contours, broader than the black regions (the circle). It seems that they are "contaminated" as masking do with gray in front of irrefutable gray. If so, to test simple relations between physiological activity of, for example "feature detectors" and experience of even simple features such as contours, is to be optimistic.\*\*\*

8. The distortion of president Bill Clinton's face in this picture may go unnoticed unless the picture is turned upside down.

9. Is one line longer? The two gray lines are actually the same length. The perspective tricks the brain into perceiving the line on the left as

shorter. Even when we know this, our visual system is still confused. This is called the Müller-Lyer illusion.\*\*\*

10. The Poggendorf illusion. The two oblique lines do not appear to be aligned although they in fact are. The dotted line represents the spot where subjects typically place a line that they perceive to be aligned with the upper oblique line.\*

11. The laws of proximity and similarity. We tend to group the spots in the pattern on the right into columns, and those in the pattern in the middle into rows, because of their relative closeness to one another. In the pattern on the left, we tend to group together the spots that are similar to one another. In this pattern, the separations between rows are the same as those between columns, thus neutralizing the law of proximity.\*

12. We tend to see these shapes as two rectangles, one behind the other, although we could just as well see a rectangle and an L in the same plane.\*

13. This figure shows the effect of divided versus relatively undivided space on the perceptual vertical extent.\*

\*Perrett, J. (1984). 1984. Scientific American Books, Inc., a subsidiary of Scientific American, U.S.A.

\*\*Tye and Green, the psychology of seeing, R.L. Gregory, Third Edition 1977, Weidenfeld and Nicolson, London.

\*\*\*The Science of Sight, Michael E. Long, National Geographic Magazine Vol. 102, No. 5, November 1992.

Further reading:  
Marr, D. (1982). A Computational Investigation into the Human Representation and Processing of Visual Information. David Marr, W. H. Freeman and Company, 1982.  
Eye and Brain, R. L. Gregory, Princeton University Press, 1990.  
"The perceptual filling in of Amblyopia Induced Scotomas in Human Vision," V. S. Ramachandran and R. L. Gregory in Nature, Vol. 330, No. 6220, pages 689-692, April 25, 1991.





Fig. 1

Fig. 2

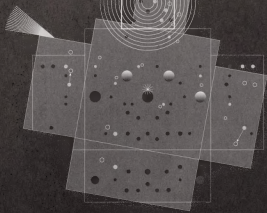


Fig. 3



Fig. 5

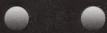


Fig. 6



Fig. 7



Fig. 8



Fig. 9

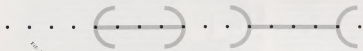


Fig. 11

Fig. 12

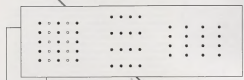


Fig. 12

Fig. 13



Fig. 14



In the World's collective graphic design imagination HOLLAND has, over the last decade and a half, been raised to the status of a Mecca—a graphic design Nether-Nether-Land. HOLLAND: that low country with impossibly high standards. HOLLAND: that fabled land where graphic designers can become museum directors, and company directors actually care about graphic design. No country's graphic design culture has been subjected to as much enquiry and as much superficial praise as that of HOLLAND. AMERICA in particular seems to be suffering from an acute form of tulipmania, windmillfanaticism, clog-o-philia—call it what you will, the stateside love-sickness for the printed matter of the land of dijs and VAN DIJK has reached epidemic proportions.

The very magazine you are reading is just the latest symptom of this unstoppable disease—or is it just a mild case of homesickness in one Dutch emigrant? The last year alone has witnessed an exhibition of Netherlandish ephemera at the COOPER UNION in NEW YORK, an entire issue of the august and prestigious journal PRINT devoted to the same subject, and even as you read [sic] these words a survey exhibition of Dutch graphics between 1918 and 1945 is being planned at the MASSACHUSETTS COLLEGE OF ART.

The intense focus on the admittedly remarkable forms of Dutch design over the last decade has been largely at the expense of any rigorous examination of the ideas behind them. Is this perhaps because there are no ideas? Have we all been taken for a ride? Isn't it high time that the rollercoaster was brought back down to earth with a healthy bump?

#### Back to Basics

The two members of the recently formed and improbably named AMSTERDAM-based design studio CAULFIELD & TENBING are singularly unimpressed with the hype surrounding Dutch graphics and indeed with the graphics themselves.

In their opinion most designers in HOLLAND have forsaken communication in favour of speaking a worded and near unintelligible code—most probably Double Dutch. They view the visual complexity that has come to characterise much recent Dutch graphics as a veil to hide the wopwopness of both the designers and the clients.

One of the root causes of this phenomenon, as they see it, is the exclusively visual approach to design in HOLLAND accompanied by an almost total indifference to the value of language. The attitude has been encouraged by a design education system that focuses on formal experimentation which promotes the obscure, the ambiguous and the associational, and which is didactical of the witty, the obvious and the illustrational.

The result is that many designers confuse the functions of image and text, and saturate their images with so many pseudo-poetical associations that the only remaining rôle for the text is as decoration. Furthermore, graphic designers in HOLLAND vainly consider themselves to be artists and as CAULFIELD & TENBING say, "when designers make art it is usually very bad art."

"Graphic design as a job is so young and so primitive, but because it's married in the arts we think we are developed, that we know how to speak, how to make images, that we know how to balance text and images, but there is no grammar, there are no methods. Only a few firm principles have been formulated. We are at the basic level of communication. People have tried to fly before they could even walk."

The other major problem, as they see it, is that designers are working in the main for clients in the cultural sector, clients who in CAULFIELD & TENBING'S opinion have little or nothing to say. "All this work on catalogues, that could have been done much more efficiently, could have taken less time, without losing quality. It's something they choose to do, because they care not to talk about other things—they simply find no messages. There's a concentration of designers around the subsidised sector and that's really bad because the messages are elsewhere. In the subsidised

sector we all understand each other and we're all very tolerant, so when you make a noise, we believe you're talking sense. That's a code. And it's so easy, because the people you work for, they're expecting something artistic, they're into showing off. But that's usually talking in code. It's intellectualism. It's part of a very small subculture. There are a lot of young artists in Amsterdam who make catalogues with young designers. And all this art, it's about nothing. It's a waste of time, a waste of ink, a waste of paper. We feel like designing for an audience that needs messages and clearness. We think that's important."

These graphic designers pride themselves and congratulate each other on their professional purity, while far below the moral high-ground one of the largest fields of graphic communication, namely advertising, is left in the hands of the marketing cronies.

CAULFIELD & TENBING are concerned that, "the power of marketing people is growing. They are analysing the market, but in a feedback way, so they are always running after the crowd. They do not lead the crowd so it's a kind of slow motion." The advertising executives merely reinforce the ideas of others rather than suggesting new possibilities.

CAULFIELD & TENBING believe, perhaps rather naively, that had graphic designers been willing to get their hands dirty for commerce, there would be no room for the grass operation that has reached its absolute zenith in the recent BENETTON campaign. Perhaps what Dutch designers fear most about advertising is that it would force them to concentrate on concepts, and they just might not be up to it. Even if they were willing or able to grapple with important messages their attempts would be unsuccessful, because they have never been taught to articulate clearly. Surely there is no point in addressing a rally with a mouth full of plums.

If graphic designers in HOLLAND are going to make work that is more than just a form of masturbation, then what is required, in CAULFIELD & TENBING'S opinion, is a return to basics. So let us begin at the beginning. And just who the hell are CAULFIELD & TENBING anyway?

#### Generic Design

DINGEMAN KULMAN and NIELS MEULMAN, the two members of CAULFIELD & TENBING, were, until recently, designers at the studio of ANTHON BECKE and it is with him that they developed their ideas about design. Both came to graphic design from different fields, DINGEMAN having trained in medicine before studying at the RIETVELD ACADEMY in AMSTERDAM, while NIELS gained a certain notoriety as a graffiti activist, going by the name of SHOE. NIELS could have gone the way of other infamous spraycan fiends by transferring his activities from the street to the gallery, but he never considered graffiti as an artform, rather as a vehicle for spreading messages.

Despite NIELS' lack of a formal graphic design education he sees ANTHON as assistant for three years, a rôle he was ideally suited to because as DINGEMAN explains, "ANTHON distrusts the academic designer, he likes the designer who works on intuition—raw talent."

It was during DINGEMAN and NIELS'S tenure at his studio that ANTHON suggested the need for a return to basics. For DINGEMAN the idea had appeal in that, "it was something new and it gave me a reason to go back to the cliché, the simplicity, the meaning—not to refer to intellectual associations but to things in themselves." Despite having fled the nest to establish their own studio, they remain close to ANTHON and have become the head evangelists of the back-to-basics roadshow.

The cornerstone of their philosophy is generic design, a term that, at least in their usage of it, was coined by ANTHON'S girlfriend LODEWIJ EDELDKORT, who works mainly in PARIS, forecasting trends for the fashion, textile and car industries. Much like ANTHON'S, her work is based mainly on intuition and keeping her eyes open as she travels the world. DINGEMAN and NIELS compare her with the Oracle at Delphi. "There's a natural scientific about it, there's a lot of smoke and a lot of enthusiasm. She's like a Gypsy Messiah."

"She mentioned this trend two years ago and in her opinion it's part of a more general one, in fashion, furniture design, etc.: back to basics, back to nature, back to the earth, back to the simple things."

Generic design can be simply defined as design that takes its shape from existing forms. It requires a fresh way of looking at things that one can find everywhere, things that are not obviously designed. As DINGEMAN explains, "It's not sophisticated, it's not technological, it's not intellectual, it's basic."

But isn't this just a fashionable reaction to the densely layered work of the eighties and as such just the most recent chapter in the story of ever-changing tastes—a fickle hand that may blow over as quickly as it emerged? Aren't these guys just jumping on the anti-intellectual bandwagon and doing their best to hide their opportunism by intellectualising after the fact? Indeed LODEWIJ EDELDKORT considers this recent trend to be exactly that, nothing more than a trend.

WISDOM PRESS

ANTHON DINGEMAN, and NIELS think, however, that there is an important difference between how that trend has manifested itself in fashion and in graphic design. Where fashion only very rarely returns to a constant state of flux, and in briefs a new and possibly contradictory idea is bound to replace the current preoccupation with fundamentals, in graphic design, "it has returned to do with taste, it's just a fact. The grammar of graphic design as an primitive, it's good to accept that we are at the base, as it were, but first, then we can add what happens. It started as a trend but for us it's a necessity."

For ANTHON it was the lack he needed to take stock of his oeuvre and re-examine his design principles, principles which he has begun to lose sight of. DINGEMAN, who has been rummaging around in ANTHON's archive researching a forthcoming book on him, observes that, "when you look at his work from the last thirty-five years always has this element of business. It's always rough materials, very direct in it's attitude, with an open eye for things that are already there. Simple in it's technique and also with a great love for the archness of design: pocketbooks, newspapers, shopping bags etc.—the things that nobody likes."

#### Graphic Design as Technology

DINGEMAN and NIELS recognise few allies in the struggle for a clear and unadorned visual language and those they do feel a kinship with tend to be veterans like PAUL RAND, SAUL ZABES, MILTON GLASER and on home soil DICK BRUNA and GIELUL ECKHART BRUNIA's almost total relationship between text and image is a special source of inspiration, as DINGEMAN explains, "the thing with BRUNIA is that he usually doubts everything, this image is a very precise illustration of the text." DINGEMAN feels that this form of visual technology is a cultural issue. "It's a good experience when you read something and it's the same as what you see. There's no doubt, anyone. That's very close to the way people in HOLLAND used to learn to read." They got the images with the words under them, and then they learned to see the words as an abstraction. Later on when they're adults and they're forgotten about all that, they still get a warm feeling when they see it happen again, when doubts and insecurity are excluded." ANTHON recently said that he admires BRUNA because he "is someone who always tells little children whether the rabbits (one of the most popular characters in his children's books) is happy or crying" and that in his opinion, "adults need to be told in exactly the same way what it's all about." Many designers in Holland see this attitude as patronising, that it is an insult to the public to lead them by the hand. DINGEMAN, however, is adamant and believes that the current phase of graphic design can be compared with the genesis of film. "When film started and they took films to small villages, a guy had to stand next to the screen and tell them, 'Well here is a man, he is walking, now he is opening the door.' He had to make the audience trust and understand pictures. And now we trust that when we see someone stepping out of a car in front of a huge apartment building, and then we see him in his flat, we believe that he walked into the building, took the elevator. We trust his movies, we trust that it's risky. That's very much that thing that we make now in design are not to be trusted, and that's what people feel."

But isn't the danger that there's a formula for boring and unoriginal design and that people will soon tire, or have in fact already tired of the clichés?

DINGEMAN and NIELS counter that the reason certain representations of ideas have become clichés is because other people have recognised their strength and have found no reason to abandon them. Clichés are a form of shorthand, a kind of code, but one that is recognised by everyone within a given culture. DINGEMAN notes that, "When you take a look at language there are issues that within a certain group of languages are the same and it's no use discussing them, for example the way a good metaphor works."

DINGEMAN and NIELS question the concept of originality, meaning that the basic human concerns, love, death, sex, etc. are universal and true and that one should not be misled to rely on conventional representations of these issues. DINGEMAN admits that originally for them, "there's no further than a personal approach to clichés," and NIELS adds that, "using a word cliché in a new context can give rise to unexpected originality."

#### Investing in Communication

DINGEMAN and NIELS see that the economic nature of much Dutch design can be partially explained by the lack of communication between designers in Holland. DINGEMAN considers that "there is an important role for the organisation of the job. Because people work alone, or with two or three people, they can't invest in their profession, they don't develop things, so they run after the crowd and after the clients. Developing new ways of telling something—that simply doesn't happen. It has to do with individual originality, the glimmering spirit."

DINGEMAN and NIELS agree with the argument put forward by ANNE BURDICK in the last issue of *Emigre*, that designers are too



Dick Bruna.  
Book cover for *The Door*,  
1968, 17.5 x 11.5 cm



Dick Bruna.  
Book cover for *Gedoe Over  
The Door*, 1978,  
17.5 x 11.5 cm



Dick Bruna.  
Book cover for *The Bird  
and a Treehouse*, 1984,  
17.5 x 11.5 cm



Anton Beeke.  
Theatre programme  
cover, 1984, 18 x 11 cm



Anton Beeke.  
Book cover for *The  
Season of Fear*, 1979,  
21 x 16 cm

busy chasing the honors and making work that is destined for the museum to even care about investing in the industry. Because these rewards are dished out, largely on the basis of the visual aspects of printed work, many designers fall into the trap of creating a superficially unique style in order to win more honors and therefore new clients.

Furthermore, this preoccupation with individual originality means that designers in the NETHERLANDS rarely discuss their profession with each other for fear of giving secrets away. As such they learn nothing from each other about technological developments, how to deal with finances, how to deal with clients and printers or simply how to convey a message effectively. DINGEMAN compares this situation with that of Dutch farmers in the 1950s who simply clung to their small plots of land and refused to invest in new machinery or new techniques, the result of which was a "farmer as a gladiator" when they were forced to reorganize on a larger, more efficient group. DINGEMAN sees no reason why the same misfortune shouldn't befall the graphic design community. LEX FORTMAN's article on the back cover of this magazine provides an interesting insight into the varying degrees of professional paranoia on the part of the designers contributing to this issue. LEX himself, during my interview with him, displayed an intense preoccupation with detecting possible cases of plagiarism in his colleagues' work while adamantly defending himself against the widespread accusation that his work is derivative of that of JAN VAN TOORN.

DINGEMAN thinks that Dutch graphic designers, "at first they someone will steal something. But it's so, because after a few hundred years only a few designers will survive. Who will make the effort to find out about the thousands of posters? For example, in the golden era of Netherlandish painting in the seventeenth century there was an enormously high level of painting and there were many brilliant painters. But of all those painters less than ten are remembered and praised. Painters were usually working with great studios where a lot of painters worked and learned the skills and the best of them like VAN DIJK left RUBENS a studio to set up their own. But there was no point in everyone who could paint a brushstroke starting his own studio. That's what happens in design and that's only possible when the professional level is low, when there is not a strong demand for quality."

DINGEMAN and NIELS hope that designers will be willing to come down from their ivory towers to design for the masses and reinvest in the industry by training new talent. But surely this model already exists in the person of GERT DUMBAR who through his corporate identities for the Dutch railway system, the postal and telecommunications authority (PTT) and most recently the Dutch police force has arguably the largest audience for graphic design in the country. Through his studio he has provided one of the most stimulating training grounds for graphic designers for over a decade.

Yet DUMBAR's output could not be more different from the model suggested by DINGEMAN and NIELS. He has always championed a kind of design which is complex and sometimes chaotic in its images and decorative in its effort. He has successfully proved that there is a place, and quite a large one, for the visually over-loaded design. Furthermore he has been able to sell this kind of design to a large number of blue-chip clients, not only to cultural ones like the RAIJMUSEUM. Clearly he is doing something right. Maybe our two heroes have produced a far too limited definition of design?

DINGEMAN does not agree and believes that DUMBAR's success can be attributed more to his charisma and the glibness of commissioners than to the appropriateness or quality of his design. "His selling, he would have been great in visual elements, he's got a talent for selling. That also has to do with the low professional level of the clients, because they don't know how to sell themselves and their products. They don't care so they don't give the clients the feeling that they're involved in the problems. In a way they have an arrogant artistic approach. DUMBAR plays with the artistic image of the designer, but on the other hand he is very dedicated to his clients and he's very sincere. He also has a talent for picking out young, talented people who are enthusiastic. He's very good in engineering things and there are not many studios that can originate but successfully. However, there are no messages in his work, but it's not something you can blame GERT DUMBAR for, that's what the client wants and he gives it to them. We shouldn't overstate my position, we are part of society. At a certain moment, for whatever reason, a situation arises in which people have no wish to speak directly and a designer suits them with a style that they like, because he doesn't discuss it as a problem, he just takes it as a fact. From that point on he tries to make things that he likes and that other people like. Essentially we are left with design for design's sake. DINGEMAN says, "there is no point in design for design's sake. I think that design is at the crossroads of communication, it's very important and it can't be neglected when it is done well. Everyone who wants to communicate should go to a designer to discuss things first, before even making a brief. In general designers are



1

# Sunday Art



2



3



4



5

# ENERGIEON

6



7



8



9



10



11



12



13

1. Niels Meulman & D.J. Fritsch, BBØY Extravaganza, 1988, 418 x 288, 7mm.

2-3. Anthon Beek. Cover and page from a calendar for the Perseus tentacle group of newspapers, 1991, 50 x 60cm. Printed on newspaper, on a newspaper press with the dimensions of an open newspaper, this "chron" in the idea of generic design, as Dingemans Kullman describes it, is slightly camouflaged by the over-designed mid-seventies den van Toornesque typography.

# WANDERFLEDER

4. Above: Dingemans Kullman and Niels Meulman for Studio Anthon Beek. Rejected logo for the Wanderfleder exhibition at the Stedelijk Museum in Amsterdam, 1989.

5-7. Niels Meulman & Mark Behringer. Three broadsheets in the series Sunday Violence, 1990, 418 x 288, 7mm each. These broadsheets on the grid of the gutter press were distributed in various forms by the designers in nightclubs in Amsterdam.

8. Dingemans Kullman for Studio Anthon Beek. Theater's programme for Vanley, The Great Belvedere, 1989, 284 x 158mm.

9. Dingemans Kullman and Niels Meulman for Studio Anthon Beek. Cover of a theater season prospectus, 1990, 90 x 118mm.

10-11. Dingemans Kullman & Niels Meulman for Studio Anthon Beek. Book covers for Fritsch and in The Red Of The Nile, 1988, 80 x 118, 8mm each.

# MAZZO

12. Above: Niels Meulman. Logo for the Mazzo nightclub in Amsterdam, 1988.

13. Dingemans Kullman for Studio Anthon Beek. Logo proposal for the Dutch police in the waven form, 1982, "Remembering you might ask, your wife to sew on your new uniform!"

14. Anthon Beek and Dingemans Kullman. Logo for the Energieon exhibition at the Stedelijk Museum in Amsterdam, 1988.

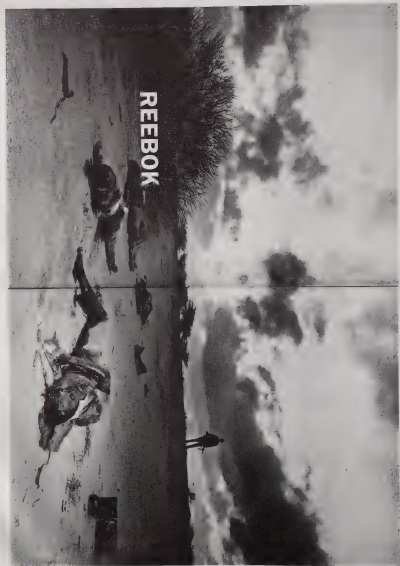
15. Dingemans Kullman for Studio Anthon Beek. Film poster for The Next Step, 1988, 418 x 60cm.

16. Below: Pootje Glas, studio for artistic artwork in Hilversum. Logo for Caulfield & Tensing, 1988. Rather than design their own logo, Dingemans and Niels commissioned a traditional hand-printed glass sign as used by butchers, bakers etc.

# Caulfield & Tensing

# GOOD YEAR





asked to dress things up at the last minute. That's their profession, that's what they do and many of them do it very well."

#### Clarity

Perhaps the biggest obstacle to clarity in design is the confusion and sometimes the gross stupidity on the part of those who supposedly have something to say. In DINGEMAN's opinion this was precisely the problem with the recent commission to design a corporate identity programme for the Dutch police. But if ANTHON, DINGEMAN and NIELS are so concerned with finding and distributing clear messages, one might ask what message one can find in an identity for the police? DINGEMAN who worked on the proposal put forth by ANTHON's studio asked himself the same question. "Is there a message in the RED CROSS? It's meaningless and it means everything. It's just a point of view. Everybody knows what it means. It's good because it's simple and it communicates. But thinking about it as a form, a symbol for healing people, there's no connection. So it's a signal." So the job as DINGEMAN saw it was to produce a signal for the police, something that embodied authority and which was instantly and, if necessary, urgently recognisable. It was not their vain task to produce a logo, because logos in his opinion are the luxurious preserve of companies, not civic bodies. In their search for a symbol that would adequately and efficiently symbolise the multifarious and sometimes nefarious activities of the police—from helping lost children find their mothers, to apprehending criminals, to beating up grateful artists—they found (of course) that there was no such profoundly eloquent paradigm. The existing symbols were in DINGEMAN's words, "rusty, dis-fused, out-of-date, out-of-date, a remnant ecology of macho heraldic devices. They took the least pompous of these, the eight-pointed star, the archetypal sheriff's badge, which they considered to be a weak form and tried to give it a new strength. "We wanted to show that this eight-pointed star consists of two squares, that it's very elementary. Then by studying it's three-dimensional form we tried to give it the idea of a jewel, something you could wear on your head, something you could be proud of, something you might ask your wife to sew on your new uniform. But we were also aware that it had to be the kind of motif that would work well on a car or a helicopter, something with strength and clarity—a signal."

However, their proposal and that of PAUL MUKSENAAR was rejected in favour of STUDIO DUMBAR's. DINGEMAN believes that the police misunderstood the whole point of creating a new identity. "We were accused of meaninglessness, which is nonsense. Meaning is not only anecdotal, it's also something that must clearly be recognisable. But those people thought about themselves as a company. They didn't think about the public, only about their organisation, their structure. That kept them from recognising what we meant."

"Also we didn't serve them with 'modern design'. They wanted something flashy. Some kind of nouvelle cuisine in a tormented way and we gave them beans and bacon and they simply didn't like it. They don't even ask themselves if it was healthy. We took an existing form and re-organised it to make it clearer." We didn't want to talk about homes, cars, swords and all that stuff." Clearly the attitude of those commissioning graphic design in the NETHERLANDS is largely at odds with ANTHON, DINGEMAN and NIELS' brand of graphics with no added colours, flourishes or preservatives. However, DINGEMAN is optimistic about the future. "When you think of it as a movement, it may be a turning point in time. When you're a consumer and you're buying things, you don't know anymore where they come from, how toxic they are, how well-made they are. You know nothing, you simply don't understand anything of your world. There's a growing demand for clear messages, which don't neglect the world's complexity but explain it. When this demand grows the industries will be forced to produce things that have a clear story. The moment that the demand grows, it will be necessary to find a way in graphic design to speak out clearly, and this doesn't mean that you should speak out in a dull or objective way, but it can be funny, inspired or artistic, but first of all it should be strong, clear and direct."

**Works by Ben Quirk, an Amsterdam based designer whose work displays many of the same preoccupations as that of Anthon, DINGEMAN and NIELS.**

**Ben Quirk. A visual pun forms the basis for this invitation to a fund-raising bazaar night for the Argentinian Female Theatre group The Four Ms.**



**Ben Quirk. Showing the obvious in his mailing envelope for the independent Amsterdam exhibition space Bunking W139.**




**Ben Quirk. Private view invitation for an exhibition at the Central Museum in Utrecht in the form of an embossed museum entry ticket. Impressed upon the ticket is the value of his other free entry.**



**Arthon Baska for Carolina Olyette. Announcement poster for the first night party of a graphic design conference in Bogota, 1989, 70 x 110 cm.**



**Previous pages: DINGEMAN, Kufner. Two spreads from *Lead*, a newspaper made in reaction to the German occupation, 1988, 480 x 680 mm open. Photograph of Kufner by Pina Modica; photograph of Kufner by Pina Modica; as well as being the brand name of a running shoe, is Afrikaans for an antelope which is regularly hunted for sport in South Africa.**



In this cooking column I'd like to circumvent the need to see what can be found on the other side of the plate: the potato and vegetable garniture. A few of these side dishes (which make a meal "complete") are so splendid yet they are easily susceptible to an inferiority complex as they usually function under the shadow of the ever-present *boeufsteak* meat. Throughout the meal, though, they can be a treat for the palate! The following are a few garnitures which I first encountered in West Flanders, Catalonia and Northern Italy. I reconstituted them at home and altered them slightly, according to my personal taste.

**First, the Russet as prepared by Mademoiselle Stuyven.** Select one nice large Russet potato per person. Boil the unpeeled, well-oiled potatoes for approximately 8 to 10 minutes. Meanwhile, start preparing the sauce. Slowly fry a few shallots and finely chopped *persil* in butter until glazed. Add a bit of fresh saffron and deglaze with a dash of vegetable stock. Turn up the heat and add cream. Then add pepper, salt, fresh rosemary and a teaspoon of *lemon* to enrich the *Russet*. Reduce the sauce and check the taste. Drain the potatoes, cut them once lengthwise and place them in a buttered baking dish. Pour the sauce over the potatoes covering them completely. Cover the dish and place in a preheated oven at 180 degrees Celsius for half an hour. Before

serving sprinkle with pre-cooked, peeled shrimps. To get your guests in the mood beforehand, pour them a nice glass of *Pineau de Charente* and don't forget to take a glass into the kitchen for yourself. With dinner served a dry, spicy *Rosé de Graves* and don't forget a green salad and bread to clean up the sauce from your plate.

**Catalan spinach**  
The evening before soak a handful of large yellow subana raisins, preferably in a sweet (Muscat) wine. Also soak some prunes, one per person, but this time in East Grey wine. Blanch the thoroughly washed spinach very shortly in boiling water. Squeeze the cooked spinach out of the pan with a slotted spoon and immediately cool off in ice cold water. Drain thoroughly. Roast a handful of pine kernels in a dry frying pan until golden brown. Remove from the pan and dress with plenty of virgin olive oil and a few finely chopped garlic cloves. Combine the well-drained spinach and soaked raisins with some finely chopped prunes. Season with salt and pepper. Mix everything over a high heat. Serve the spinach on pre-warmed

plates. Sprinkle with pine kernels and fresh thyme, and pour a nice glass of beer.





**Crispy zucchini fritters with vanilla dressing (serves 4)**  
Make a thick batter from 100g of flour, one egg and a dash of milk. Season with a pinch of salt, freshly ground pepper and a touch of garlic. Cut 250g of zucchini into thin match-stick sized strips (see *Julienne*). Mix the zucchini with one finely chopped basil leaf and some thyme. Season to taste with salt and pepper and stir the zucchini carefully into the batter. Make sure the batter is slightly thick because the zucchini will give off juice which will thin the batter. Completely cover the bottom of a frying pan with olive oil and place on a high heat. Use a tablespoon to scoop the zucchini batter into the pan. Fry the fritters on both sides until crispy and golden brown, then drain on paper towels.

To make the vanilla dressing, sweat a few shallots in a cast iron pot. Then deglaze with a dash of white wine and a quarter of a litre of tomato juice. Add one prepared vanilla pod and bring to a boil. To prepare the vanilla pod, scrape out the seeds, reserving this for later. Turn down the heat and simmer for half an hour. Remove the vanilla pod and stir until homogenized. Add the vanilla pod seeds, salt and pepper and perhaps a little more white wine, depending on the thickness of the dressing. Check the taste and add a dash of vanilla sugar, but don't make it too sweet! Serve the vanilla dressing on the side so the fritters don't lose their crispiness. If you want to continue the taste-but stimulation, next serve a slice of...

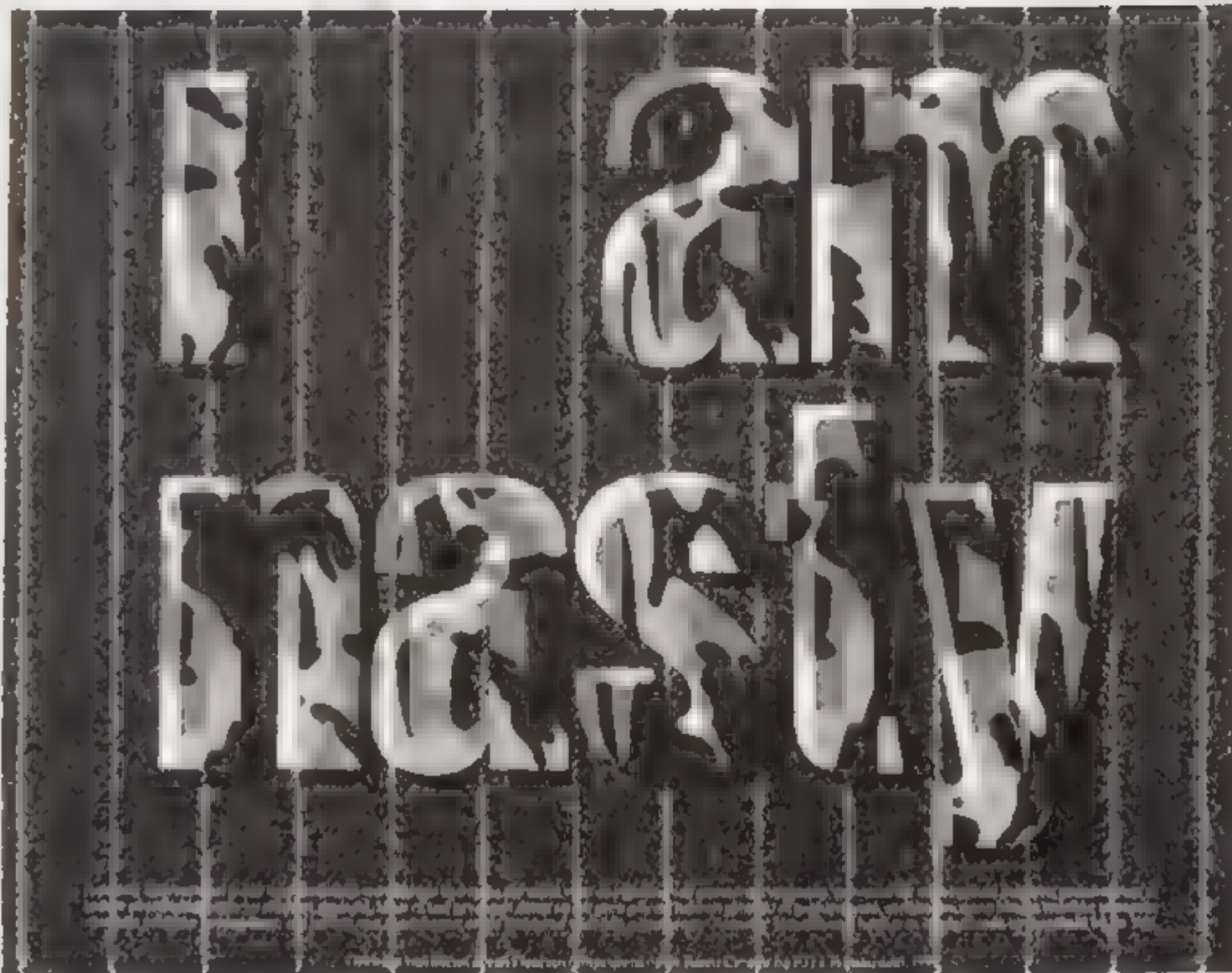
#### **Goat cheese tureen with fennel seed sauce**

For a one litre tureen use the following amounts: 400g of soft goat cheese, 175g of crème fraîche, one bunch of parsley, one small carrot, four eggs, six leaves of gelatin. 2.5oz of thinly sliced herb cheese and 2oz of sliced kumham cheese. The preparation is simple. Cut the peeled carrot into long thin strips and blanch until well done. Line the mould with the sliced herb cheese. Drapes the cheese slices over the edges, so they can eventually be folded over to cover the top once the mould has been filled. In a large bowl, combine the goat cheese with the crème fraîche until smooth. Add the parsley in water and then purée in a blender. Add the parsley purée to the cheese mixture. Soak the gelatin leaves in cold water in

a half a decilitre of warm water. Fold the dissolved gelatin into the cheese mixture and add the garniture of carrot and kumham cheese. Then beat the whites of the four eggs until stiff and fold into the cheese mixture and pour into the herb cheese-lined mould. Fold the draped cheese slices carefully over the top. Refrigerate until set for at least three hours. To unmould, soak the mould in hot water to loosen the edges. Let the unmoulded cheese cool for ten minutes before serving. Then the accompanying sauce is easily prepared. Soak half a tablespoon of fennel seeds in water for about an hour, then bring to the boil. Add some lemon juice and a few tablespoons of honey and continue to boil for about ten more minutes. Let the sauce cool off and check the taste and

finish with a touch of *Aceto Balsamico*. Myself, I like it best when it is not too sweet and the perfume of the fennel dominates the honey. Serve the sauce on one side of a slice of the mousses and finish the dish off with a thin slice of maitre. Make sure to serve this with plenty of *Bœuf de Venise*!





Linda van Deursen and Armand Mevis. Above: Poster to celebrate 30 years of Amnesty International, 1981, 84 x 117cm. Below, left: Diary page for the Amsterdam based printers De Reddresler, 1981, 21 x 80cm.



Linda van Deursen and Armand Mevis. Above, right: Poster for a symposium at the Jan van Eyck Akademie in Maastricht, 1992, 84 x 80cm. Below: Front cover of a catalogue for a Rotterdam publisher O10, 1992, 21 x 15cm.



Armand Mevis and Linda van Deursen are a graphic design team working in Amsterdam. Gerard Forde interviewed Armand about their work in a small café opposite their studio after shooting this issue's cover photograph on the 5th of December 1992.

*So, let's start with one of the difficult questions that you guys dreamt up for Irma. What is the relationship between meaning and design in YOUR work Armand?*

Can I have a coffee first. Irma has the whole weekend to think about it.

*You've had your whole life to think about it.*  
I think it's a hard question but, well I think you try to put some specific meaning in the work you make but I don't think there is a line in it. I think the meaning is more related to a kind of atmosphere, these meanings are not very objective, they're subjective. You do it because you think that what you express is a kind of language that other people will understand. But what is meaning? You're always trying to react to something and then it gets a new meaning.

*So you think it's important to add something to the brief?*  
Yes, of course. If you don't add something to the brief you only make very boring and very cool (not as in hip but as in straight) design. When you put your personal ideas in design it becomes more human and more lively than before. It wouldn't interest me to make things that are analytically more correct that simply solve the problem, but nothing more than that.

*Do you try to add the meaning through associations with the subject or through stylistic associations?*  
Subject associations, but of course stylistic too, because a style can mean something too. I think that's one of the most important things you can do, to add other worlds to the work you make by picking it from the street or borrowing it from the world around you. And that doesn't have to be specifically from the street, from what people wear etc., but more that you get things from magazines, from the theatre or from visiting museums. Then you can use all these ways of telling a story, to tell your own story. It's good to look at ways of communicating and not only at design, because design is the result of communication, but communication is more like the conversation we are having now and how you translate that conversation into something visual or two dimensional.

*Do you exploit images for their conventional associ-*

*ations, the ones that people recognise most readily?*  
Sometimes I think you should be very clear because the story you are telling is complicated enough and you want to tell it in a very simple and direct way. You shouldn't design it so that people can't read it anymore. And when the content of the story is not that rich then maybe you should design it by overruling the story or by giving it a lower priority and focusing more on what you want to make at a given time, and that can be an expression which is more related to style. But that depends, for example with the telephone cards we are making, the images are the story and that makes it clear and the typography is very peripheral and very simple. That's what we want to make now, but at other times we want to make things which are very dense or very complex, but then the image we are using is not so important, it's just an idea. So we can ruin the image, in fact, by superimposing many things on it and that can be very expressive too. But I think it is important that the things we make are from this time, to be aware that there are images that can only be made in this time.

I think it is possible to make images that are as simple as those made twenty or thirty years ago, but then you would have used a different kind of visual language. If you just use images which are very basic but which don't relate to the present day then you might ask why are you making them now. It doesn't add something to the world as it is today. But it's not only about style, it's about how you want to communicate with an image. For example the cover of Emigré, well it fits with our work, but it's also essential for us to make it in that way now. It needs to be made. If you feel a necessity to make things and that there are always things in front of you, which you want to visualise, because you have so many ideas that you want to realise, then it's good, it's a drive, you are curious.

*Dingeman Kuilman says that people's understanding of visual communication is at a very basic level because people aren't taught visual literacy or how to interpret images, therefore most contemporary design is far too complex, that it hides the messages rather than explaining them. Do you think that's true?*

No, I don't think so. I don't regard the public as stupid, in fact. I think people are more adapted to a visually complex world than twenty years ago, because of television and the complex way in which movies are made, or pop videos, for example. I think people understand the complexity, they





Linda van Deursen and Armand Mevis. Above: Front cover of a diary for the artist's group After Nature, 1991, 21 x 24cm. Below: Front and back of a broadsheet catalogue for Gerald van der Kaap's Total Hoverty exhibition, 1992, 42 x 80cm.



Linda van Deursen and Armand Mevis. Below: Billboard poster for Gerald van der Kaap's Hovor Hovor exhibition at the Stedelijk Museum in Amsterdam, 1991, 250 x 330cm



understand that language already. They know how to handle it. And of course designers handle images in a different way. But then there are always good and bad designers just the same as there are good and bad movies. And I'm not interested in the bad movies nor am I interested in bad design. I don't want to talk about it. If there are people who think they can do it better, well let them try. If Dingeman Kuilman is saying that he is going to communicate better with the audience, well I'm curious to see what he is going to do, because he hasn't produced so much work yet. So far it's just an idealistic idea, but we may discover that it doesn't work, because there's no emotion in it. Maybe it's going to be so basic that it will be boring, in fact. It's going to be very illustrative too.

Well Dingeman thinks that the more simple the handling of the message, the greater the possibility for wit and playfulness. He believes that the way people relate certain images to certain emotions is so basic that it is unnecessary to be original, that one can simply rely on the clichés. Aren't you maybe too concerned with stylistic originality? We try to look for new ways of expressing things and that has nothing to do with style. It is about your own personal interpretation of things that are happening around you. You can only say that you live in this time and the story you tell at this moment is the story of the world in which you live. That means that the things you make will look different now than they would have done a few years ago and then they will in the future. And you can say that the whole of society has a certain style at the moment, because the world is visual. I think we put aspects of our world into our design, not consciously, but you can see it in the results.

Isn't there a danger that the things you make are just fashionable? No, why? I think there is a big difference talking about the content in your work and fashion. If you want to look at fashionable things then just look at all the magazines that are being produced. They don't think about how to tell stories they are just concerned with looking like other fashionable magazines. We are very interested in the story, the content, and we are trying to express it in a very specific way, only for that particular story, and only in this time. We don't want to use things that are so easy to grab from the street like all these fashionable magazines do. Being fashionable is about copying, of

course, copying styles. I don't think we are copying styles, we are trying to invent new ways of telling a story. And then you can say that becomes a style but that's a totally different thing.

Are you aware of a definite progression in your own work? You told me, last time we spoke, that it was important to make things for people who would be able to understand your progression, your typographical development for example. I think you are aware of it, but each time you start a new job, you really have to start all over again. You can't use things you've made before. Because there is always a different story, of course, but you can't use the results of another job, of course you can react to it, but you can't carry it over to your next job. You are trying to react to the job itself, but of course you are always disappointed with what you have made before, and you can learn from your mistakes. Hopefully that's a kind of progress.

But, for example with your invitations for the Bloom Gallery there is a noticeable Of course, we are trying to define an identity for that gallery, and by doing the same thing each time, we are making the identity stronger. That's what we want for Bloom.

Right, a kind of house style. Yes, it's a kind of house style, of course. And if you look at all the invitations the typography is always quite experimental. And we want to continue that from invitation to invitation because, as I already said, we are curious to see things. For example, putting the cover text of Emigre on a face, we just wanted to make it, to see how it would look, because we have complete freedom, and that's fun too.

How will you approach designing Emigre? For once you have complete freedom. Do you want it to be a kind of statement about your work? No, I don't think that's possible, because we have to work with all the other contributions and also with another designer who we have no experience of working with, we don't know how that will work out. Of course there will be things in it that are an expression of our interests but it can't be a total concept. I think it will be more subtle. Of course we are going to steal things from other magazines, that's why we put a face on the cover. It's a wink towards other magazines. Everybody puts faces on their magazines because that's what sells. But I don't know how we are going to deal with

UNICA RODONNEC



Linda van Deursen and Armand Mevis. Left: Front cover of an exhibition catalogue on Dutch graphic design, 1988, 30 x 30 cm. Right: Front and back cover of the exhibition catalogue on Dutch graphic design, 1988, 30 x 30 cm.

the inside, maybe it will look horrible. [Laughs] It's kind of a personal question, just doing it. We have to trust our intuition. It could be a disaster of course.

How do you and Linda work normally?

Well, we just try to express what we think, to combine our two different opinions. It's become easier for us to agree on the right idea now, after working together for so long, but in translating the idea into an image, there can always be a misinterpretation. We have different ideas about that. It's really easy, at the moment, because we have many of the same ideas. We are living in the same world, with the same friends, like a love family.

When we first talked, well over a year ago, you said that you had reached the stage where you were no longer interested in working for clients simply because they kind the way your work looked, but with people who were searching for the same things as you, who wanted to make a statement in a similar way. It's hard to imagine the PTT, for example as a client with whom you feel that kind of kinship. The people who worked on the Emigre cover, the model, the styles, the photographer seem more like your kind of people. Do you prefer to work for people like them?

It's harder to work for the PTT than for clients with this same kind of ideas or similar expectations as yourself, because it's harder with a client with whom you don't feel this affinity, to convince them of your personal ideas. It's more difficult but it's not impossible. You just make the things you want to make and in fact there is no difference between working for the PTT and working for friends except that it's more difficult. But you mustn't think that because it's the PTT that you have to be a good boy and produce very nice work because that's what they want, just so that you can get another job. I would rather do anything and do it in the way I want, to make the thing that I would like to see. If they don't want it, that's a pity, but we just don't do it. In the end that works best because the clients want you because of a kind of attitude. We are reaching the position where people give us a chance. At the beginning we had more of a problem because we worked for very big clients and we didn't develop a strong personal story in the work we did. By concentrating on typography, which was an interest of ours at that time, the work became real. People liked it because there was nothing wrong with it and then we decided that we didn't want to please people

with the work we made. There are other designers who can do that and good luck to them. I like to be more naïve, more horrible and I prefer that position than being the kind of designer who makes things exactly as people expect. I don't like that.

Being naïve to stimulate the client?

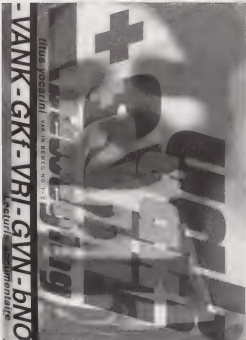
Yes, of course, and to kick him up the arse. Of course, maybe they don't even notice that, but that's good too, that you sell the things you want to make and convince them that that's what they wanted. In that way you're pushing the limits. I feel much stronger about doing that now. It's much easier for us to be outspoken now because we don't depend on those clients anymore. When you are outspoken, there will always be people who think your work is horrible and there will be people who think it's great. You cannot please everybody. If Daigemen Kulkman wants to make things for the public, well I'm wondering who his public is. Maybe I'm not his public and maybe I don't like the work he's making. He who is the public? How is he going to define the general public? Does he know what people want? Then he must be a very clever person and he must be very convinced of his own ideas. It's like giving the public what you think they need and that's kind of cheap.

It's very easy to criticize other people's work because there is always something wrong with it, because the client is continuously putting obstacles in your path, and as such there's always something wrong with your own work too. I think our work is mostly what. When Linda and I are talking about the work we are always disappointed by our results because the work is always part of an experiment. And this experiment is as long as your lifetime, and every piece you make is just a little step out of it. There's always something wrong with it.

We always have the feeling that other people can grab things that we are working and transform that into really good design, they will restrict the best parts and combine them with something else and make it other people.

And is that okay with you?

Well, I think it's clever. We are not in the position to do that, otherwise we would be rich now.



Linda van Deursen and Armand Mevis. Front cover of a catalogue, 'Profession in Mexico, a historical look at graphic design organization in the Netherlands, 1988, 30 x 30 cm.

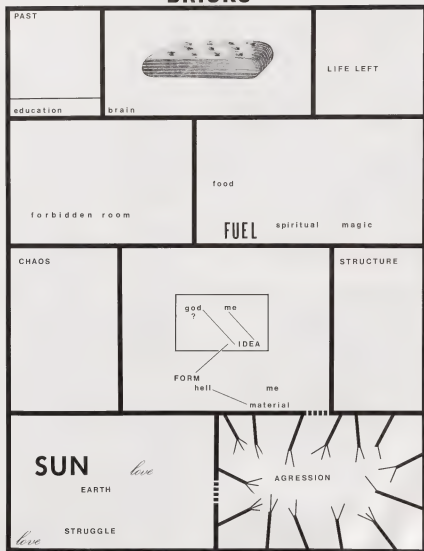
[ FASHION LIPS ]



A MAN A PLAN A CANAL PANAMA

GALILEO &amp; TENDON



THE MOVING—**BRICKS** ground floor



1. What is the relationship between design and meaning in your work? What do you want to say with your work?

2. Can you consent on the social responsibility of designers, do they carry any responsibility in transmitting the messages of their clients?

3. How important has the BDU (State Printing and Publishing Organisation) design department been in the development of your work?

4. Your work has been described as radical. Do you agree with this interpretation or do you think your work is more classical?

5. Are you influenced by other designers, and if so how? It has been suggested that you borrow elements from the work of your contemporaries. How original do you consider your work to be? Do you think it's important for your work to be original?

6. Your work is usually very "aesthetic", very beautiful and some people might even say very feminine. Do you never feel the need to make something brutal or bizarre? What image are you trying to present of yourself?

7. An example of your typographic work was recently described as "nearly senseless and virtually illegible". Would you like to comment on that? What do you find more important, the readable or the unreadable, the functional or the non-functional? Do you expect your audience to read between the lines?

8. You work mainly in the cultural sector, the "soft" sector, where you are expected to be as creative as possible and where there is more freedom, rather than in the corporate sector. Do you think you could work in the corporate sector or do you need the freedom that you presently have? Do you push the limits of your work in the cultural sector? Do you have any limits?

9. Do you think there is anything characteristically Dutch about your work?

10. Would you like to add a final word?

BOOM

BOOM

BOOM

BOOM

BOOM

BOOM

BOOM

BOOM

BOOM

BOOM

The meaning in my work is not always an answer to the question. The question is more interesting than the answer. To ask the commissioner the right question, that is important.

We are not fine artists: we work with a commissioner. He or she has to be clear in what he or she wants. It is important that there is a dialogue between the commissioner and the designer. This process is essential. To ask him or her and yourself the right questions and to maintain a critical attitude is also essential. They are both responsible for the result. And if there is no question of a dialogue and you cannot agree, then you should quit.

It was my first job (after working as a trainee there and at Studio Dumber and NDB Design). When I started there I had the opportunity of working with Walter Nikolic on the house style of the Ministry of Health, Welfare and Cultural Affairs. Walter Nikolic made the logo-type and under his supervision I made the first designs for the corporate identity. Later other designers at SDU also worked on the project. The way Walter worked inspired me, especially the working process. During meetings with him we talked not only about design, but also about ideas in general. I made the PTT postage stamp yearbook in two volumes for 1987/8 at the SDU. This was an important commission for me because I could realise a total concept. Through these books, I got a few very good projects, like the annual reports for the Arts Council, the Art Fair '88 (Kunst RA) and the 1990 Holland Festival. On these projects I worked with Hans Meiboom and René Puz. Working with them was a great pleasure and the discussions we had together were essential for the quality of the design of these projects.

Maybe it is both, I don't mind.

Why don't you ask Lex Retama?

That could be an interpretation, but brutal or bizarre doesn't have to be loud or big. I am not working on an image.

No I would not like to comment on that. Both the functional and the nonfunctional are important. It depends what kind of job you are working on. I want my work to be clear, but it is sometimes possible to read it on different levels.

As I said before: the first design work I did was on a house style - for the Ministry of Health, Welfare and Cultural Affairs. It was also my last corporate identity. To make a concept for a corporate identity is interesting, but after that it's just administration. It is more interesting for studios or design groups than for in-house designers to work on a house style because it means a constant stream of work. But I think it is boring. I hardly work with grids! I am not only working in the cultural sector: I also work for a few companies. They give me the freedom (need, to make my own mistakes. Limits? No limits!

It is subordinated!

There is no beauty without meaning!

RENÉ  
GILLET

DRECH

MOTOCOMFORT

Peugeot

GNOME  
RHONE

MONET & COYON

TERROT

Rochet

"Crazy. Spontaneous. Romantic. Optimistic!" Bert Dumbor's unabashed enthusiasm for the "Sense, Feeling, Improvisation, Imagination." The expressive form of the motor of the bikes and in the handpainted logos that ride on their sides. It's the joy and style. "On the weekends when he is in the French countryside, Bert joins the Perts Market, the prices drop, the eating and drinking begin and the fun





passion for French motorcycles from the inter-war period gushes forth. He is a mechanical escapism into scrap heaps, gourmet food and technological daring. Motorbikes captures, for Gert, a spatial logic akin to typographic relationships. The French passion for the future, their spirit of adventure are manifest in the bodies and expression, the willingness to take risks that characterizes French engineering innovation. It's a way of looking at life. "Good food. Good wine. Good cigars. As up with the "Collectors Mafia": former professors and professionals who traded in their coats and ties for grimy hands and rare spare parts. After 3:00 p.m., at shaven devotees sweep parts, passion, technical secrets and folklore. As the day comes to a close, Gert Dumbard mounts his silver steed and rides into the sunset.



Mart. Warmerdam. Poster made as an exhibit for an exhibition exploring the relationship between fine art and design, in collaboration with the artist Gerard Stolk, 1990, 118 x 80cm.

MART WARMERDAM studied letter design and worked in a local community library before studying graphic design at the RIETVELD ACADEMY in AMSTERDAM. Since graduating he has operated in a own studio, firstly in Amsterdam and now from his home in HALFMAAS where GERHARD FORDE interviewed him on the 4th of November 1992.

While you were working as a librarian had you had an interest in graphic design? Not really, I had a certain interest in text, stories, literature... I had more of a teaching role within the library and we also published a magazine. I happened to meet the graphic designer who was making the magazine. I was providing the text and we talked about design and that was my first real contact with graphic design. It was very interesting for me to watch how images and text were put together and talk and think about those kinds of things. He stimulated me to go to art school.

At that time I was very interested in the American artist, Joseph Cornell, and the form of a box was very inspiring to me. When I went to the Rijksveld I made two or three boxes to show them. I made boxes for several years after that. It was for me a way of expressing myself, an addition to my studies. You had to make model drawings and copy type forms and so on, and it was very clarifying for me, so I continued making those boxes because they were an extension of my own fantasy world. No one could say anything about it, there were no critics, it was totally my world. When I look back it was very important for me to make those things. Most of the boxes were illustrations from literature, from books or about music. I went to see, or read or music. It's maybe one of my basic inspirations, which was very hard to continue when working for commissioners, because they, the boxes, were very personal, more lyrical. They were some kind of poetry. Designing in real life is more or less making prose. You are working from one point to another, and you have to reach that point. Some of my graphic work and these boxes were more like dancing on one point and making a statement about something. Maybe this contrast between these two worlds is what my work is about. On the one hand it's very functional and it's to organize the things, and on the other hand I try to put in informal elements, some kind of escape, which comes from another context. Well, sometimes these two things come together very well and sometimes it's just impossible to make it happen.

Do you search for the essence more strongly in the context of the brief or do you look to other areas for inspiration? Can your inspiration come from something completely unrelated to what you're doing?

Yeah, most of the time it is from a certain context or sometimes it's just a combination about some abstract idea. Maybe I can illustrate how it works. I made an annual report for the Stichting Fonds voor Beeldende Kunst, Vormgeving en Bouw, the grant-giving body of the Ministry of Cultural Affairs, and they didn't want to have illustrations of artworks because they have to work with all kinds of artists so they didn't want to focus on one artist. They suggested seeing out illustration together and just having typography. I made a proposal for the illustration as well. I focused on the aspect of time, an annual report is a way of looking back over a year, so the aspect of time was my starting point. I noticed when walking through the building of the Stichting that there was a window with a sun and fern in the roof. So it inspired me to make an illustration using the solar system. It's a combination of old line drawings of the solar system and the real context of the building. I asked a photographer to make a photo-sequence of a room at the top of the building between sunset and dawn. It's a story about time, how shapes and forms change throughout the day with changes in the light through the circular window. So by doing this it was a way of making a statement that has to do with myself. It was very hard for me to get the commissioner to go for it, but finally they did and we talked about adding some textual elements to it to give an explanation of what was happening. Finally we found a text from a Dutch poet, but he was dead and the family wouldn't give permission to use it.

When you first came into contact with graphic design did you start to form preferences quite quickly or were you open to everything? I was very impressed by the work of Wim Crouwel for its clear expression and its organization and the kind of typography he was using. Later on I found out that someone like Jan van Toorn organized all these elements in a totally different way.

And was Jan a teacher of yours at the Rijksveld? Yeah, but only for a few months and then he quit.

So who were your teachers? Jan Boterman, Karel Kruppen, Rik Cornelis, Toon Miché etc. It was a very plural bunch of people. I don't know if any of them has had a very strong

influence on my work. Maybe it was the total freedom to express yourself, to have a platform where you can find your own way, that's how I characterize the Rijksveld.

Dealing with people much younger than you affect the way you looked at graphic? It was very hard for me to have an open mind, because I had my history. It was very hard for me to enter the world, it was totally new and most of the time I was concentrating on making my own vocabulary, to find some instruments to express myself. That was the hardest problem for me. Well, I've grown more experienced over the years, but making forms is not my strong point, which sounds a bit ridiculous because I'm a graphic designer, but I always have a very strong hesitation when starting to make a form. That's why I often try to use as few elements as possible, to make it as simple. I don't have the whole range of... so it's a combination of what I prefer to do, what I have in stock, my own qualities. I'm not a designer of speculative forms.

So do you think there are certain kinds of design that you're completely incapable of? Are there certain jobs that you would have to refuse because they require something that you can't give? No, I don't think so, although there are some kinds of jobs in which I'm less experienced, for instance in making magazines, signposting or exhibition designs. Most of my work is making books and catalogues for artists. Generally speaking there shouldn't be any difference in ways of working, only in ways of talking, in the ideas that is to be used.

Do you ideally like your commissioner to be a creative person?

Yeah, because then there is a very good dialogue between you and your commissioner and I have to do with a very personal view of making things. I don't like corporate work. It always

has to do with people who are interested in how you do things and they feel in some way forming it with your way of working, and that's the way to get the best results.

So do you do corporate work at all?

Sometimes, just stationary on a lot of the commissions are cultural institutions.

Where did you do your training?

At the Rijksveld. When that interesting? Yeah, it was interesting to find out how it is to work in a big office, with other people, to learn about how to make a presentation. It was not interesting in a creative way but it was a lesson in the professional aspects of graphic design, how things are done.

But you weren't impressed by the standard of the work?

No, not at all. There was no philosophy of what to work. Wim Crouwel had already left and they were in a period of transition. I suppose they are still in a period of transition. Now they, like most of the bureaus, are focusing more on making forms without any philosophy. Because there is a market, and when the market asks them to do something they just do it. It's also a market, because I'm not really interested in, because it has nothing to do with my personal interests with people, art, literature. So I'm very busy to have the good ability to work with artists, cultural commissioners, it's a privilege to work for these people. Although I'm very interested in the conceptual aspects of advertising, how to visualize an idea. That's something that interests me very much but I happen to know that it's very hard to work with that market because the way of working is totally different from the way I've always worked. It has to do with marketing.

When did you start teaching? 1987.

And you enjoy that?

Yeah, very much, but now after five years I'm a little less into it because, when you're busy with your own practice, it's very hard to combine the two things. But also the level of the education itself is worrying. The conditions are going down slowly. Recently the study programme has been reduced to four years from five. We're on a cross-road now, should education focus on teaching professional skills or should one concentrate on the conceptual aspect of design, on what communication is all about. In Utrecht, where I'm a teacher at the School of Visual Arts, there's a tendency towards the latter.

What do you think is the standard of the students in general?

What do you mean?

Well, I think (Meneer) mentioned to me that most of the students have no ideas, that they may as well not be there. Some of the people have the idea that graphic design is nothing more than a job, that you have to study for, and when you finish your studies you get that job and make graphic design and that's it. These people aren't really fascinated and have no real passion for it, their attitude is very neutral, it's just a job. And there is a great lack of knowledge of what is going on in society. Often you have to compare what they are doing with what's going on, with a movie or with a book they've read and that's the only way to make it clear—but they can't read books. And then it's pointless. You can bring a home to water, but you can't make it drink.

What do you think of the standard of graphic design in the Netherlands?

On the one hand you see that graphic design is professionalized—big offices. On the other hand there are a great number of people who are trying to make graphic design



holland  
fe2tivalAmsterdam  
1-30 JUNIAmsterdam  
1-30 JUNI

hans van manen

russische + baltische muziek

luigi nono

AUS 100,- € 220 4211311  
THEATER MUZIK DANCE OPERA FILM

Mart. Warmerdam. Two posters for the Holland Festival, made in collaboration with Pieter Hoozem, 1999. Left: 175 x 110,5 cm. Right: 84 x 66 cm.

in a more artistic way and...  
What was your question?

Whether or not graphics in Holland is still at a very high standard because a number of people have been talking me that, for instance, over the last few years, the PTT, that great beacon of good taste, has been influenced much more by the marketing men and the standards are dropping. Maybe that's what's going on like in a very small world and there isn't much contact

between designers. Graphic design is a market, it's a money-making business, everybody can make design I work with a photographic studio and they recently sent me a mailing about their new department for making annual reports and corporate identities and so on. These people are good photographers but their idea about corporate identity, well it's just a way of making money. And maybe I prefer a more personal way of expressing myself in graphic design, rather than some kind

of art marketing mechanism which is called graphic design. Well what you see is lots of young people who finish school and start up by themselves, they are working on the periphery of the market, and they are paying for their freedom. It's a very small world they live in, so I often wonder how all these people survive. Each year over two hundred students graduate—where do they all go to?

If a bank commissions a new corporate identity, does it matter if it's good or bad?

Maybe to what end and to whom? If the bank is satisfied then it's okay. Is that what you mean? Well, I wonder what you think. Do you think that having good design makes for a better world? Is it necessary, for example, to produce beautiful things? (laughter)

Yeah, sure. It's important to me to make beautiful things, but not only beautiful, it has to be perfect and when it's finished you have to analyze it and say to yourself: is it good or is it bad. Is it appropriate to the functional demands? But only to make good or nice forms is not enough. In each commission there is always one main aspect which is very essential for that project. For example the communication between yourself and the commissioner. Or maybe it's a good job when you have managed to deal with the money or maybe it's technically speaking a good product. Sometimes all these elements come together and it's a very good product.

have chosen not to take all the other solutions, and that's interesting. That's what I always try to teach my students, to try to undertake good research into a subject, to try to find different solutions, different forms, think about them. It's never finished. The process is very important. But that process is not always visible or tangible in the finished design. Or maybe the process is only visible when you see a number of things by the same designer over a period of time.

Yeah, there is a lot of design which is very dull or very boring to look at but it's so well done in an organizational or functional way.

Has that kind of work failed then? Because if it's dull and boring then maybe it's not interesting enough to hold someone's attention and therefore fails to do its job. Does good graphic design, therefore, have to be visually exciting? Good graphic design is not exciting forms or something like that. It could just be the commission between you and the client, which is not to be found in the project in a very obvious way. You can't judge a book by its cover.



A MAN A PLAN A CANAL PANAMA

GUYFIELD &amp; THIBAUD

(advertorment)



A WORLD OF ROMANCE IS WAITING FOR YOU

# COME & GET IT!!

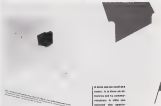
A Degree More Sophisticated / Unbelievably Priced

Past, Present, Future

Money? Love? Destiny?

Don't make a move without us!!!!!!  
Let us turn you in the right direction

End Your Pain.....

25  
NEDERLAND50  
NEDERLAND60  
NEDERLAND65  
NEDERLAND

A dark, textured, abstract shape resembling a stylized letter 'A' or a piece of fabric.

Roelof Mulder. Double page spread from Mulder's own graduation catalogue, 1988, 23.5 x 34cm.

70  
NEDERLAND80  
NEDERLAND90  
NEDERLAND100  
NEDERLANDRoelof Mulder. Two sculptures as illustrated in a double page spread from Mulder's book *Speed Is What We Need*, 1988, 23.5 x 34cm.120  
NEDERLAND140  
NEDERLAND160  
NEDERLAND200  
NEDERLAND

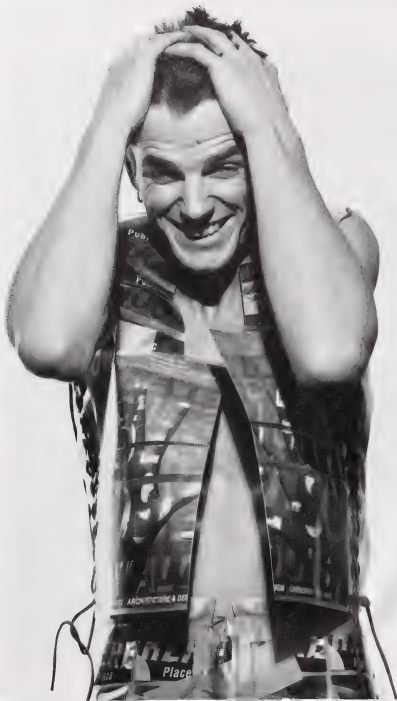
In 1988 Roelof Mulder exhibited a surprisingly vital graphic design talent at his final degree show at the Arnhem Academy where he studied sculpture. For this show he designed and produced a small catalogue in which he promised: "Buy the catalogue, get a free sculpture!"

His interest in typographic forms was evident in his next series of sculptures which were embellished with banal words or phrases set as logotypes.

Without further schooling, Mulder embarked upon a career in graphic design, in tandem with making sculpture, seeking advice on practical details when necessary from Karel Martens, a graphic designer of repute and teacher in the design department at the Arnhem Academy. Mulder recently decided to pursue a proper graphic design education and is currently attending the Jan van Eyck Academie in Maastricht. We set him the task of designing a set of definitive issue postage stamps. The results are illustrated here.

250  
NEDERLAND500  
NEDERLAND700  
NEDERLAND900  
NEDERLAND





**Bert** wearing the cover of O10 Publishers' yearly catalogue together with ephemera for the Jan van Eyck Academy, all designed by Mevis and Van Deursen.  
**concept** Linda van Deursen **photography** Jodokus Driessen **styling** Ruud van der Peijl **make-up and hair** Jessies Ottersberg

**Bohème**  
Giacomo Puccini

NEDERLANDSE OPERA  
Het Muziektheater  
AMSTERDAM

21 25 26 29

plaatsbespreken: 020-6255455  
aanvang: 20.00 uur  
matinee: 13.30 uur

DEN  
LANDSE  
OPERA

Het MUZIEKTHEATER  
AMSTERDAM  
plaatsbespreken  
020-6255455

GIOACCHINO ROSSINI  
DARIO FO

**IL BARBIERE DI SIVIGLIA**

7 10 13 15 17 19 22 25  
O K T O B E R  
1 9 9 1

aanvang: 20.00 uur  
matinee: 13.30 uur

**LES BRIGANDS**  
JACQUES OFFENBACH

NEDERLANDSE OPERA  
Het Muziektheater  
AMSTERDAM  
plaatsbespreken  
020-6255455

10 12 15 17 20 22 26 28 29

JANUARI '92

aanvang: 20.00 uur  
matinee: 13.30 uur

Lex Reitsma. Four posters for the Nederlandse Opera, 1991-2, 118 x 83cm

ALFRED SCHRITTKE  
VICTOR JEROFEJEV

NEDERLANDSE OPERA

**LIFE WITH AN IDIOT**  
ЖИЗНЬ С ИДИОТОМ

20 21 22 23 24 25 26 27 28 29

aanvang: 20.00 uur  
matinee: 13.30 uur



Gerard Forté interviewed Lex Reitsma at his home in Haarlem in the 1980s of November 1982

Where did you study?  
At the Rijksdag Academie, I finished in 1953. My teachers were Jan...

Jan van Toorn?  
No, Jan Boterman, Kees Kruppen, Jelle van der Toorn. Virtual from Total Design for one year, for two years Swap Spook and Tom de Heus—all different people. At that time Jan van Toorn was a guest lecturer in another department at the Rijksdag. They switched teachers a lot then. Before that at high school I made some movies, too or seven. And then I wasn't sure whether to go to the Rijksdag or to the Film Academie and in my first year at the Rijksdag I made a film and then I wasn't sure whether to go to the audio-visual department or to the graphic design department...

But Jan van Toorn didn't teach you?  
No, but years later, after I left the Rijksdag. For my final exam project I made a publication about the difference between the design education at the Rijksdag Academie and the Technical University of Delft, because there is a different approach—more emotional at the Rijksdag and more technical in Delft, where people like Dada Deemster and Wim Crouwel were teachers. I interviewed the teachers and so I met Jan van Toorn.

Were you an admirer of his work at that time?  
No, I was more impressed by Wim Crouwel and the more strict, rigid, often digital. And if you see my final exam project, it looks more like Wim Crouwel than Jan van Toorn, for instance. It's funny that people always say I'm influenced by Jan van Toorn and not by Piet Zwart or by Wim Crouwel. It's typically Dutch to put everything in pigeon holes. People only see what they recognize. What they want to see, because it takes too much time to look at the details, think about it. It is a problem of our time.

It's always you are Wim Crouwel, or you are Jan van Toorn. It's the same, if you say that Wim Crouwel is Mollen-Broerman and Jan van Toorn is G. Lestak. And that's so stupid and stupid. When you see what I've done over the last five years or so it has absolutely nothing to do with the work of Jan van Toorn.

And were you influenced especially by any of his teachers?  
On the craft level we had discussions with Jan

Boterman about whether to set a text in seven point or seven and a half point, that kind of discussion.

Letter-nuimen  
Yeah, letter-nuimen. It was very typographically-oriented with Jan Boterman.

And did that interest you?  
Yeah, absolutely.

The finer details of typography interested you?  
Yeah, yeah, but I think nowadays for example with the commissions for the Nederlandse Opera, which I've been working on for two and a half years, I'm more interested in the image or the combination of image and typography.

When you took on the job at the Nederlandse Opera did you feel it was important to make a clear distinction between your designs and what Wild Piskien had been doing?

Think that Wild Piskien has their own style and what I like to do is to make posters, for example, in a style which is not common for theatre, a style which is maybe associated more with museums. And in the beginning the criticism was that my posters looked more like museum posters than theatre posters and when I had been working on the jobs for a year people said that they were obviously the posters of the Nederlandse Opera. So now it's the poster style of the Nederlandse Opera. And you could question whether it's the style of the Nederlandse Opera or if it's my style. I start with a concept to combine images and typography, and I've been doing it now for two and a half years and I'm not changing the concept—well maybe next season. And it's developing. I'm now making my own images. I'm taking my own photographs.

So you previously only used found imagery?

Yeah, but with the last three or four posters I've used my own images.

Do you have a particular opera audience in mind when you design the posters or do you design them for yourself?  
Yeah, the latter. I make them how I think they should be made, of course, and I'm not really interested in how the opera audience thinks opera posters should be designed.

Is it necessary to have an engagement with the audience at all? Presumably the posters are designed to lure people to the opera?  
Well actually it's a lure because most of the performances are sold out and it's only like a reminder—and image-building of course.

What do you think about the standard of design in Holland?  
I think it's an issue, when you see how many styles there are and how many good commissions. That's the most important thing—most of the clients are aware of good quality design. But when you see what is happening now at the PIT, for example where there are so many managers and young men who know nothing about the design tradition and who make all the decisions about money—the marketing people—they're influence and power is so big now. And you have to make everything quickly, with much less money and everything has to be done on the App e Macintosh. I think it will be a great problem in the future.

It has been suggested that designers' posters are being squandered if they only produce exhibition catalogues and products for an elite audience. Do you think graphic designers should be more willing to do commercial work and that they might be able to improve the standard of commercial work?

Yeah, if there's a chance to do it I don't think it's wrong. But I don't know if the chance is also to do that. But actually I think the mentality is completely different. There's why one person goes to museums and why one person has opera music and another person has other kinds of music or doesn't like art at all. That has to do with traditions and with quality. I think the marketing people are only interested in money.

Is there an ethical problem, then, working in advertising? Of course, for example why should Linde (van Damsen) and Armand (Meyl) make an advertisement for Shell motor oil? Sure it would look nice and look like art maybe, but it wouldn't sell any motor oil at all. That would be the problem of course. There is a certain marketing mechanism and it works and when you change it, it doesn't work and they earn no money and then you've got a bigger problem I think.

There is a difference between selling opera and selling motor oil?  
Yeah, I think the designers who work for the opera and for museums are different from the designers who work for motor oil companies, and that starts with education and your influences and what you're interested in. I'm interested in making a documentary film about the difference between commercial design and design for the culture sector. I want to compare a postage stamp design with a washing powder package design—a stupid article which is used by the masses—because a postage stamp is... and by everybody. I want to look at the design process, the commissioners, the money and all that to look at the two different worlds.

Do you think it's good that the separation exists between these two worlds?  
Yeah, why not?

Do you see a danger in the fact that some advertising bureaus have recently established graphic design departments? It's only a dangerous position when the cultural aspects, the museum catalogues and the opera posters and so on are endangered, when those things become overshadowed by the people with the money. And of course that's a pity because the cultural things are part of a tradition and it's a shame to lose that tradition.

Do you take things for different audiences? For example, do you have a different approach when designing an annual report which is only read by a few managers and shareholders, and an exhibition catalogue or a design for a cultural institution? Are you aware that you can get away with more with a particular client?

That's maybe the whole issue of graphic design in the Netherlands at the moment. Everybody is always trying to find something new and there always has to be a confrontation with the client or with the audience and that's very strange. For example, you can say that something functions and it's okay, it looks nice, it's fine. But it's stupid that there always has to be something newer than new or that you have to fight for your ideas and there has to be a struggle for your ideas. On the one hand graphic design is a job and you have to design for an audience and it must function and on the other hand you have to express your own ideas, but there must be a balance. But it seems now that you must have your own idea that you have to fight for—and if your negotiating for it, it's a problem or it's stupid. And that's graphic design in the Netherlands.

And that doesn't interest you?  
No, I'm working on the things I'm interested in and that I'm motivated to do, and it's okay.

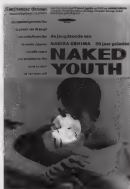
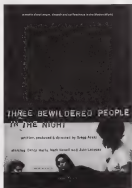
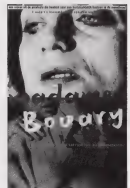
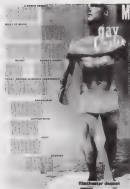
© ANDREAS ARNTS

• JUST FOR YOU !!  
• A NEW WORLD  
• FOR PEOPLE OF ALL AGES  
• OPEN THE DOOR TO YOUR FUTURE  
• RETURN TO YOUR ROOTS  
• CHOOSE FROM 55 CAREER OPPORTUNITIES

**NO RISK OFFER EUROPE**

**G**





Joseph Plateau. Top Row: Film posters for *Flintheart Glommet*, 1990-92, 80 x 48 cm.  
Middle and Bottom Rows: Film posters, 1990-92, sizes approximately 70 x 80 cm.

32 FILM 005 FPH PLATEAU





[ advertisement ]

CONTEMPORARY

*dutch**this issue*

NIEUWE NIJW / opinion

VIVA / lifestyle

QUOT / business magazine

KUNST / art

AVENUE / glossy lifestyle

JMS / design

**1**  
**Nr 93**  
 HOLLAND / 35,-

**ZINGA**  
 Magazine



8 910425 044061



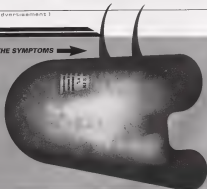
Michiel Uilen. Four posters designed for the Salon in Dordrecht, 1991. 1.02, 28 x 136 cm.



[ advertisement ]

TRY THIS SAFE, SIMPLE, EFFECTIVE REMEDY FOR THE SYMPTOMS  
OF EMBARRASSING HAIRGROWTH →

**\$2.37**



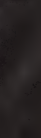
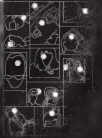






*We met snap-appy Tula Mond, our unrestrained social climber, to the glittering opening of the fabulous Best Book Awards at the sensational Stedelijk Museum in glorious Amsterdam to catch who's in and who isn't in the wonderful world of Dutch graphic design. While she had little success with this real starm, here are the ones who paid to be included.*

1 RICK VERMEULEN 2 JIMBA BOOM 3 RICK VERMEULEN  
4 FOR SCHROEDER 5 ANNA WEND 6 MILES HAMMERT  
7 BERARDE FORDE 8 ANNA WEND 9 VINCENT VAN  
BAND 10 ALBERT LEIJLAND 11 LOU RICHARD 12 MAY  
KIDMAN 13 MARTIN JONKMAN 14 BERNARD BERNARD



## THE EDITORS

VINCENT VAN BAAIJ (b. 1956) graduated from the St. Joost Academie in Breda in 1983. He worked for four and a half years as a designer at Studio Dumbbar where he worked on projects for the Holland Festival, the Ministry of Agriculture and Fisheries, and the Rijksmuseum. He designed the logo for the Zeppé Theatre in the Hague. In 1992 he co-edited an exhibition surveying recent developments in Dutch graphic design at the Cooper-Hewitt in New York. In January 1992 he established BARLOCK in the Hague, with Hanne Bergmans and Marc van Balkhoven. Their current clients include the Usherian Telecommunications Company.

GERARD FONCE (b. 1968) is a freelance cultural historian based in Rotterdam. He curated the exhibition 'Design in the Public Service-line Dutch PTI 1950-1990' which was shown at the Design Museum in London from November 1990 to January 1991 and he is currently curating an exhibi-

tion of the photographic collages and drawings of Piss Christen and Owen Blumenthal for the Photographers' Gallery in London (Sept '93) and an exhibition of 1960's graphic design for the Royal Festival Hall in London (March '94). He is compiling an authorised catalogue raisonné of David Hockney's work from 1959 to 1983 and establishing a gallery called Malmind Arts in Rotterdam. He has lectured at Central St. Martin's School of Art and Design, Cemberwell School of Arts and Crafts and Leeds Polytechnic, and has contributed articles to Eye magazine.

ARMAND MEVIS (b. 1963) graduated from the Rijksveld Academie in 1986 and established a studio in Amsterdam with Linda van Oerssen the following year. Together they have worked extensively for clients in the cultural sector including the Centraal Museum in Utrecht, the Museum Fodor in Amsterdam, the Stichting Fonds voor Beeldende Kunst, Vormgeving en Bouw, Het Nieuw Kunst,

en Bedrijf. In 1989 and 1991 they were invited by the Ministry of Finance to submit design proposals for a commemorative fifty gulden coin, and in 1992 for a set of coins for Norway. They designed a postage stamp for the PTT in 1989 and are currently working on a set of phone cards. Armand lectures on graphic design at the Rotterdam Academie.

## THE CONTRIBUTORS

ANTHONY BEAKE (b. 1940) was a partner at Total Design in Amsterdam from 1977 to 1987. Since then he has freelanced graphic design firstly with Helen Howard, Sloop Blok and Henk IJzerman and since 1989 as Studio Anthon Beake.

ERIK VAN BUCKLAND (b. 1957) graduated from the Royal Academy in the Hague in 1989. He worked in Boston and at Meta Design in Berlin. His new practice as a freelance (typo)graphic designer and distributor in the Hague. In 1988 he formed Lastmor with Just van Rossum.

IRMA BOOM (b. 1960) graduated from the Academie voor Kunst en Industrie in Enschede in 1984 and worked for five and a half years in the design department of the State Printing and Publishing Organisation (SDU) before establishing her own studio in Amsterdam in 1993.

TON VAN BRAGT (b. 1963) graduated from the St. Joost Academie in Breda in 1985. He worked for six years as a designer at Studio Dumbbar before establishing his own practice in the Hague in 1991.

CAUL FIELD & TEN-SING was established in 1982 by GEMMA KULJMAN (b. 1951) and NELS MEULMAN (b. 1967). Gemma graduated from the Rijksveld Academie in Amsterdam in 1980 and worked for two and a half years at Studio Anthon Beake. He teaches graphic design at the Rijksveld Academie. He is a secretary of the Amsterdamse Briefke Projectgroep and was a partner of 3D Design studio for a year before joining Studio Anthon Beake for three years.

JINDA VAN OUPSEN (b. 1961) graduated from the Rijksveld Academie in Amsterdam in 1986 and formed a studio in the following year with Armand Mevis. She teaches at the Rijksveld Academie.

GERT DUMBAR (b. 1940) established STUDIO DUMBAR in the Hague in 1977. From 1986 until 1988 he was professor of graphic design at the Royal College of Arts in London.

BERRY VAN GERWEN (b. 1958) graduated from the St. Joost Academie in Breda in 1986. Since then he has worked in Breda as a freelance graphic designer and a lecturer. He teaches at the Highschool for the Arts in Arnhem.

HANNE LOUWE (b. 1962) graduated from the St. Joost Academie in Breda in 1986 and worked for five and a half years at Studio Dumbbar. In 1992 she left Studio Dumbbar and worked freelance for a brief period before establishing a practice in the Hague with Robert Aikawa.

JOSEPH PLATEAU was established by ELIANE BEYER (b. 1961), WOLTER VAN EYCK (b. 1962), PETER KINKMA (b. 1962) and ROELF THORPUS (b. 1960) in 1988. All four graduated from the evening course at the Rijksveld Academie in Amsterdam in 1986.

ROELOF MULDER (b. 1962) graduated in Fine Art from the Arnhem Academie in 1986 and since then has worked as a sculptor and freelance

graphic designer. He currently designs with Heider Wamgans under the name LIDESTAR DESIGN and is following a post-graduate course in graphic design at the Jan van Eyck Academie in Maastricht.

BAS OULIJT (b. 1956) graduated from the evening course at the Rijksveld Academie in 1981 and spent four years working in a "free" print shop called 'TET' divisions, printing posters, graphic etc. He now shares a studio called PULIX in Amsterdam with Melle Hammer.

LEX REITSMA (b. 1956) graduated from the Rijksveld Academie in 1983 and since then has worked as a freelance graphic designer originally in Amsterdam, currently in Haarlem.

KOSLOFFERS (b. 1962) graduated from the St. Joost Academie in Breda in 1979. He then worked at Studio Dumbbar in the Hague before establishing his own practice in 1991. Since 1986 he has lived and worked in Rotterdam. Last year he put graphic design on the back burner and is now a professional chef at D.Juck in Rotterdam.

RICK VERMEULEN (b. 1960) graduated from the Rotterdam Academie in 1972 and co-founded the Rotterdam-based studio HARDWERKEN Design in 1979.

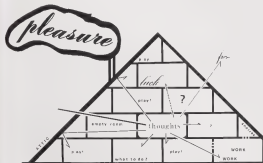
MART WAARMEROM (b. 1965) graduated from the Rijksveld Academie in 1986 and since then has practiced graphic design in Amsterdam and more recently from his home in Halfweg.

MICHEL UELIN (b. 1961) graduated from the Groningen Academie in and has worked since then as a freelance graphic designer in Groningen.

## THE LADDER

ANNE BURDICK (b. 1962) received her MFA and BFA in graphic design from the California Institute of the Arts (De Arts) in Valencia, California in 1992. She had previously attended Art Center College of Design in Pasadena, California, and San Diego State University in San Diego, California after which she worked for two years for Cross Associates and three years for John Day, both in Los Angeles. She taught part time at the Otis/Parnassus School of Art in Los Angeles from 1987 to 1992. She is currently working with BARLOCK in the Hague.

Interiors part IV 1



(Fashion tips)



A MAN A PLAN A CANAL PANAMA

CAULFIELD & TEN-SING

OREGON STATE UNIVERSITY  
EASTERN MICHIGAN UNIVERSITY

July  
5-23

DUTCH  
SUMMER  
GRAPHIC  
DESIGN

There is no nation which assigns the same importance to design as the Netherlands. Nationally designed signs in the Netherlands have been recognized for their experimental approach to visual communication. In a contemporary context, clarity, design and simplicity accept and encourage experimental solutions. Visually challenging and engaging design becomes integrated into the fabric of everyday culture, as we would appear with the public environment. The Program is open for participation in its rich and ongoing design tradition.



61

The program is evaluated for academic credit and is open to graduate students, professional designers, educators, and select undergraduate candidates. Here's what you do:

contact us for an application form by mail, phone or fax. Send the form back with 10 - 20 slides of your recent work and a \$150 good faith deposit payable to De Program/Oregon State University.

If you are accepted, your deposit will be applied to the program fee; otherwise it will be returned to you along with your slides.

The Program includes tuition.

Graduate or undergraduate credit, lodging with breakfast, museum fees, group recreation and transportation to London, including two nights' lodging. Students are responsible for airfare to and from Rotterdam. Additionally, students should allow spending money for meals, some art supplies, personal ground transportation and any spontaneous shopping ventures.

The Program is developed over a three week period, July 5 - 23, 1991, and is based in Rotterdam.

Field trips to Amsterdam, Den Haag, Brude, Rotterdam and London are planned.

Sessions will include assigned projects and critiques with internationally recognized Dutch designers and collectors.

48 seminars will be conducted in English. This year's faculty include Rob Schreuder/W.M. Panken, Armand Mees and Linda van Duren, and R.D.E. Oomen/PIT.

and R.D.E. Oomen/PIT.

Program cost: \$2900  
application deadline: MAY 14

Dr. Doug Knox at  
Eastern Michigan University  
Visual Communication Area  
114 Ford Hall  
Ypsilanti, Michigan 48197  
(313) 487-5588  
fax (313) 481-1040

FOR INFO: Edward McDonald at Oregon State University  
Department of Art, Fairbanks Hall 216,  
Corvallis, Oregon 97331-3292  
(503) 737-5456 fax (503) 737-2454

# Emigre magazine is available at these locations:

## Atlanta

MOJO  
Stromberg's Record Exchange  
TODD  
Kosmos

## California

BERKELEY  
Barker's Bookstore  
Barn & Bookshop  
CATED

## Chicago

ARTS ALLIANCE  
J&L Bookstore  
Book Stop

## Colorado

El Paso Phone  
Mountain News  
NEWSPRING  
Portland

## Florida

Prison & Sea  
GALVESTON  
Newport  
SAP BATES

## Germany

Severin Super 8  
SAP FRANKFURT  
Aerial  
Rue Saint's Bookstore  
Bookshop  
Fischer's  
Hansel's

## Japan

The Public Eye  
Barker and Lorraine  
Walt on Street Architecture Books  
Barker of Modern Art Museum Books  
SAP (SAP)

## Los Angeles

Levi Day  
GARCIA MONTE  
Kosmos and Segal's  
GARCIA MONTE  
Kosmos & More

## Colorado

BOULDER  
Barker Bookstore  
DENVER  
The Sacred Cove

## Georgia

ATLANTA  
Colony Books  
Kirk's Record Book Center

## Illinois

CHICAGO  
PORDOLLO  
In Bridge  
Kosmos & Sea Store

## Illinois

CHICAGO  
Barker's Bookstore  
The Museum of Contemporary Art  
Barker Books  
The Art Institute

## Illinois

CHICAGO  
LEONARD  
Joseph Book Bookstore

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

## Illinois

CHICAGO  
BARKER  
Levi's Book Store  
The Traveler

# Foreign Subscribers

European subscribers might want to contact publisher or agent: Book & Sea  
40, Steady in London or New York in  
America for each of the two  
Emigre magazine in  
the Japan phone (03) 3234 0860  
Company

## BRILL & VAN DE STAAK

Postbus 75  
7940 AD Meppel  
The Netherlands  
Phone: 05226 - 61303

## GRAPHISCHER VERLAG KOPPEL

Postfach 1149  
D-6454 Bruchköbel  
Germany  
Phone: 06181 - 75057

## BAKRO TRADING COMPANY

Kojimachi Shine Bldg  
81-4 Kojimachi 4-Chome  
Chiyoda - Ku  
Tokyo 102 Japan  
Phone 03 1234 0860

# Music Catalog

CALL 1-800-368-1001 for a free copy of the  
48 page Emigre Music Catalog featuring information with  
discography, discography and discography

# Mail Order

## Four Issue Subscriptions

United States \$28.00, Canada \$35.00, Europe & Asia \$58.00

Subscriptions begin with the next available issue

Subscription rates include shipping and handling

## Back Issues, Etc.

Emigre 14 (Issue Design) \$7.95

Emigre 15 (Issue Design) \$7.95

Emigre 16 (Issue Design) \$7.95

Emigre 17 (Issue Design) \$7.95

Emigre 18 (Issue Design) \$7.95

Emigre 19 (Issue Design) \$7.95

Emigre 20 (Issue Design) \$7.95

Emigre 21 (Issue Design) \$7.95

Emigre 22 (Issue Design) \$7.95

Emigre 23 (Issue Design) \$7.95

Emigre 24 (Issue Design) \$7.95

Emigre magazine 1 (Issue Design) \$7.95

Emigre magazine 2 (Issue Design) \$7.95

Emigre magazine 3 (Issue Design) \$7.95

Emigre magazine 4 (Issue Design) \$7.95

Emigre magazine 5 (Issue Design) \$7.95

Emigre magazine 6 (Issue Design) \$7.95

Emigre magazine 7 (Issue Design) \$7.95

Emigre magazine 8 (Issue Design) \$7.95

Emigre magazine 9 (Issue Design) \$7.95

Emigre magazine 10 (Issue Design) \$7.95

Emigre magazine 11 (Issue Design) \$7.95

Emigre magazine 12 (Issue Design) \$7.95

Emigre magazine 13 (Issue Design) \$7.95

Emigre magazine 14 (Issue Design) \$7.95

Emigre magazine 15 (Issue Design) \$7.95

Emigre magazine 16 (Issue Design) \$7.95

Emigre magazine 17 (Issue Design) \$7.95

Emigre magazine 18 (Issue Design) \$7.95

Emigre magazine 19 (Issue Design) \$7.95

Emigre magazine 20 (Issue Design) \$7.95

Emigre magazine 21 (Issue Design) \$7.95

Emigre magazine 22 (Issue Design) \$7.95

Emigre magazine 23 (Issue Design) \$7.95

Emigre magazine 24 (Issue Design) \$7.95

Emigre magazine 25 (Issue Design) \$7.95

Emigre magazine 26 (Issue Design) \$7.95

Emigre magazine 27 (Issue Design) \$7.95

Emigre magazine 28 (Issue Design) \$7.95

Emigre magazine 29 (Issue Design) \$7.95

Emigre magazine 30 (Issue Design) \$7.95

We Accept Payment by Visa, Mastercard  
American Express and Optima.

To order call toll free: 1 (800) 944 9021

For information call  
(916) 451 4344, or fax (916) 451-4351

## For shipping rates see enclosed return envelope

(California residents add 7.75% sales tax on all items)

# Typesetting

These are the best and most affordable typesetting services. Do you have a design or a  
project that you need typeset? We have the best and most affordable typesetting services  
in any of the United States.

New York City: New York Typesetting 212 512 1041

New York City: New York Typesetting 212 475 0888

New York City: New York Typesetting 212 512 0800

New York City: New York Typesetting 212 475 7810

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

New York City: New York Typesetting 212 781 7830

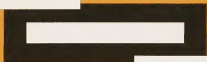


[illegible]



Cassette: \$8.00

(New Release!)



## Honey Barbara

Hailing from San Antonio, Texas, Honey Barbara consists of long time friends James Sisto (Rhythm, lead, bass guitars and violin), Ross Marlow (Vocals/guitar/keyboards and drum de programming) and Terrence Grifff (Bass and guitars).

"FeedtheLoopHole," their debut release on the Emigre Music label features nine tracks recorded at home on an eight-track tape recorder.

Honey Barbara's curiously crafted arrangements are best described as an approximation of pop songs supplemented with unusually timed guitar progressions and lyrical vocal parts. Their self-described "Pathetic Psychedelic" compositions purposefully meander, fusing musical styles ranging from pop to country to jazz. When in San Antonio, keep an eye out to see this

Texas trio perform live!

Compact Disc: \$13.00

Compact disc includes 24-page booklet designed by Rudy Vanderlans featuring illustrations "sampled" from the sketch books of Edward Tella.

(To order see enclosed envelope)

(Continued)

## Competitors!

Vincent van Baar A professional climate

has developed in which independent designers can effectively operate without getting in each other's way. **Eliane Beyer** We don't sneer at people who work on

the same scale as ourselves. It is easy to debunk the biggies who have already achieved something within the profession. But then again, those are not really your competitors. **Erik van Blokland** I don't think others would like to do the

things we are doing. We only produce work of which we ourselves see the point. **Irma Boom** All graphic designers are nice people. **Ton van Bragt** Seeing other

designers, and not me, get all those great commissions can make me quite nervous. **Linda van Dorsen** We don't have competitors, only colleagues. No competitors. **Berry van Gerwen** I'm not really interested in the designer's world. I

still feel like a child in the sandbox, and when everybody looks, the child stops playing. **Peter Jonker** I don't have any competitors, but I'm not quite sure I have any colleagues, either. **Jacques Koozeiden** The second-raters, who confer a certain

status upon themselves for whatever reason, are the worst in my eyes. **Dingeman Kailman** I think there are many bad designers. I also believe the customers have lost track. They don't know what to expect, what they want to see, what they should

say. **Harmine Louwé** Outside the Netherlands everything happens on a much bigger scale. Your training and background are much more important there. **Armand**

**Mevis** The outside world is an abstract outside world. The audience you work for consists of people you don't know. In fact you design for your girlfriend and a couple of friends. **Roelof Mulder** I used to be an artist. I think I had more competitors at that

time than I do now working as a designer. **Sas Oudt** I am not concerned with competition. I don't think it's interesting. Sorry, I've never really thought about it. **Lex**

**Reitsma** Your best colleagues are your strongest competitors. **Ko Sliggers** I haven't got time to talk about that now. Can you call me back on Thursday? I'm busy making a quiche. **Michiel Uilen** If I really dislike a person, and he produces something great, I find that shocking. It disappoints me in my prejudice. **Rick**

**Vermeulen** Negative. But can be very positive. **Mart. Warmerdam** Of course everybody is each other's competitor. You can mirror yourself in them, but also remain

indifferent. I think there are very few nice colleagues.

## Colleagues?

Vincent van Baar I rather enjoy colleagues

in small quantities, but in large quantities they make me a little shy or something. **Eliane Beyer** Perhaps your competitors are your best colleagues. **Erik van**

**Blokland** There are some two hundred fellow letter designers who meet once a year during a conference. Afterwards we go out for dinner and drinks. I kind of enjoy that. **Irma Boom** I suppose I have colleagues. I'm not very social. I don't read pro-

fessional literature either, but I do see everything. **Ton van Bragt** I think in the Netherlands people are more friendly. And that they really are. Or pretend to be.

**Linda van Dorsen** I never talk to colleagues. I'm not interested in their work either. There is little work raising questions that interest me. **Berry van Gerwen** There are many types of colleague. Most of the colleagues I regard highly are also

the nicest people. **Peter Jonker** My colleagues don't know yet that they have a colleague. **Jacques Koozeiden** When I survey my circle of friends, I find it includes very few colleagues. **Dingeman Kailman** I have relatively few colleagues. The design

culture has done nothing to remedy the customers' lack of interest. I don't think highly of the overall professional standard. **Harmine Louwé** Many of my friends are designers. I still get friendship and business mixed up. I suppose I must learn to distinguish more

clearly between the two. **Armand Mevis** Colleagues are no use whatsoever. If they don't say anything, you know straightaway where you stand, but if they do say something, you still don't know how to take it. **Roelof Mulder** You only start worrying about

competition when everyone has loads of commissions and you don't. Then collegiality turns into jealousy. **Sas Oudt** I think that people in the Netherlands should be

happy that the circuit isn't overloaded. **Lex Reitsma** Everybody in this small world claims they have no competitors, but if you keep on asking they all turn out to be obsessed

with one another. **Ko Sliggers** I haven't got time to talk about that now. Can you call me back on Thursday? I'm busy making a quiche. **Michiel Uilen** My feelings are highly ambiguous, because in the end I also want to be a member of the club, while on

the other hand of course I really don't. **Rick Vermeulen** Collegiality: positive. I always try to look at my colleagues' work with a positive attitude. **Mart. Warmerdam**

There are many older colleagues who ignore you. Sometimes people you talked to just the other day can pass you by completely.

Statements distilled from telephone interviews conducted by Lex Reitsma in December 1992

